



The Hymn

APRIL 1963



1841-1913

To Luther Dotterer Reed

ON THE OCCASION OF HIS 90TH BIRTHDAY, MARCH 21, 1963, WITH
HEARTFELT GREETINGS

HELEN E. PFATTEICHER

Dr. Luther D. Reed is widely known and beloved in hymnic and liturgical circles. As he celebrates his 90th birthday he can look back with deep satisfaction, for more than most people he has been able to see the results of his life's work and they are good.

Dr. Reed's contributions to American hymnody have been in many areas. He has served on special committees of the Federal Council and the National Council of Churches. He has shown active and constant interest in The Hymn Society and its work. A Fellow of The Society, he is presently a vice president and a familiar figure at Hymn Society festivals and meetings, both national and local. He has frequently led discussions on various aspects of editing hymns and hymnals. *Luther and Congregational Song* is the title of *Paper XII* of The Society of which Dr. Reed is the author.

In the field of hymnal preparation Dr. Reed knows no peer. He was chairman of the joint committee which prepared the *Common Service Book* of the United Lutheran Church in America, published in 1917. He was chairman of the joint commission which prepared the *Service Book and Hymnal* published in 1958 by eight Lutheran bodies. Into this work Dr. Reed put his mind, his strength, his heart and his soul, and he has been able to see the church he loves becoming one in worship.

Although he has been fully retired as President, Professor of Liturgics and Director of the Library at the Lutheran Theological Seminary at Philadelphia since 1950, Dr. Reed's activity in behalf of worship and hymnody has continued unabated. He goes to his office daily to work on his current projects. He has revised his book *The Lutheran Liturgy*, first published in 1947. The revised edition, brought up to date to correspond with the new *Service Book and Hymnal*, was published in 1960. Another valuable book in this same field is *Worship, a Study in Corporate Devotion*, published in 1959. Chapters in this book of particular interest to students of hymnody are those containing information on hymn writers and composers. Of special interest because they are little covered elsewhere are notes on Scandinavian and twentieth century hymn writers and composers. Yet hymnody is only a small portion of the riches to be found in the book *Worship*.

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The Editor's Column

WHO CHOOSES HYMNS?

GEORGE LITCH KNIGHT

That there should be such a question raised is indicative of the unfortunate situation which obtains in many Protestant churches as a result of poor seminary training in worship and sacred music as well as hymnology.

An ordained clergyman is expected, among other duties, especially to qualify as a leader of corporate worship. As such, he is obligated to select hymns as well as scripture lessons and prayers to be used by the congregation in its service of worship.

If hymns are to be more than "extra items" in the "opening exercises" or more than simply a part of all that is "preliminary" to the sermon, they must be selected with great care. Hymns have an important place in the experience of those who share in Christian worship. Careful selection of the hymns to be sung bespeaks leadership of a high order.

Perusal of church bulletins would often indicate a lack of knowledge of the basic difference between an objective and a subjective hymn, judging by selections made. The unfortunate practice in many Protestant services of using only two hymns is even more deplorable in view of the numerous "choral responses" which often appear, further robbing the congregation of its rightful place in the spoken *Amens* at the close of corporate prayers.

Ignorance of the contents of the hymnal used is often reflected in the failure to select hymns suitable for the seasons of the Church Year as well as hymns which belong in a given service with its own particular theme.

Fortunate is the clergyman whose organist is concerned with the total worship experience, equally concerned with the aspirations and needs (and musical capability) of the congregation, and equally acquainted with hymn texts to such an extent that there can be mutual sharing and growth in the field of congregational singing which comes as a by-product of carefully planned services.

Regardless of the competence of the musical department of the church, it is the clergyman who must bear ultimate responsibility for the choice of hymns. Willingness to seek counsel and suggestions from others is to be hoped for, though not always found.

Mary Artemisia Lathbury

A 50th Anniversary Tribute

GLADYS E. GRAY

"WHO IS THIS MARY LATHBURY you're working on?" "The author of "Day is dying in the west" and "Break thou the bread of life"? "Why, they are among my favorite hymns, but I never heard of Mary Lathbury!" To anyone working in hymnology, such remarks are not really surprising, even coming from active laymen, church musicians and ministers. Yet, talking to a Chautauqua audience about Miss Lathbury, Dr. Edward Everett Hale once said:

She has a marvellous lyric force which not five people in a century show, and her chance of having a name two hundred years hence is better than that of any writer in America today.⁵

Miss Lathbury was—and is—a person well worth knowing, even at this distance. Among her contemporaries her nephew, Vincent Van Marter Beede, wrote in 1899:

She has "grappled unto" her "with bands of steel" many noble friends. . . . To Frances Willard she was ever "my Saint Mary" and those who knew her best will freely and unreservedly admit her to the list of uncanonized Women of Great Love.¹

Miss Willard, herself, commenting on the first meeting with Miss Lathbury at the Methodist headquarters in New York in 1874, wrote:

From that day we were like sisters, and I can never tell the good she has done me in all things pertaining to Christian character and work.⁵

Later, in *Glimpses of Fifty Years*, she described Miss Lathbury as

the most delicate, crocus-natured woman that I know. She takes strong hold of the nutritive power of the universe, so that no amount of cold above the ground can make her less hardy, and yet she is as fragile as a harebell to look upon, and as shrinking as a mimosa.⁴

(Shrinking seems an unlikely word, considering her accomplishments.

Miss Gladys E. Gray is Director of Christian Education at The First Methodist Church, Canandaigua, New York. She is presently on loan to assist the State Department of Social Welfare in the Federal Survey of Aid to Dependent Children. Her article is derived from an extended study of Mary Lathbury's life, to appear later in book form.

She herself speaks of her "proud, unbending head" and "wayward, wilful feet"!)"⁶

Writing after Miss Lathbury's death, Kate Kimball, secretary of the Chautauqua Literary and Scientific Circles, reported:

Through her rare literary and artistic talents and her ability to make them serve the needs of others, she attracted to herself some of the most remarkable men of the time who gladly confessed their debt to her fine-wrought nature.³

Dr. Hale, writing to his wife from Chautauqua, in 1886 said:

My favorite Miss Lathbury, our cousin Kate Kimball and others of the elect are here.⁸

Bishop John H. Vincent, with whom she was closely associated in the Chautauqua movement, frequently referred to her as "Saint Mary" and, in his introduction to the volume of her poems published posthumously, wrote:

It is not easy to write worthily with the memory of Mary Lathbury burning in my heart. I believed in her, loved her, in a justifiable way worshipped her. How lovely she was! how true! how gifted! When the divine Light and Life enter and dominate a personality God does, in a measure, re-incarnate Himself. . . . She was both poetess and saint. Hers was a rare spirit.⁶

Mary Artemisia Lathbury was born in the small village of Manchester, New York, August 10, 1841, the daughter of John and Betsy Shephard Jones Lathbury. John, aged twenty-three, and his brother, Thomas, aged twenty-one, had left Marchington, Staffordshire, England, on April 19, 1831, arriving in New York City on June 4th, and had come on to Manchester to make their homes. In 1843 Richard, aged twenty-six, with his wife, Sarah, and two sons, arrived. The parents, Thomas (William?) Lathbury, already seventy-one years old, and Hannah Brown Lathbury, aged sixty-one, came in 1844. Mr. Lathbury was listed as a carpenter, as were all the sons.

The family came of upper middle-class Derbyshire stock, the English branch including the church historian, Thomas Lathbury. While John and Thomas, Jr., were among the founders of the Methodist Church in Manchester, it is possible that the parents belonged to the Church of England. Thomas, Sr., was never naturalized, and it is probable that both parents had died prior to 1855.

Of Betsy Shepherd Jones' family much less is known. Her mother, Sybil Jones, was born in Connecticut and Betsy in New York State. Sybil, mother of seven, was apparently a widow in 1833 when she and Betsy purchased a home in Manchester. She was about

forty-one at the time and, from the census of 1850 on, was a member of the Lathbury family—from 1855 under the name of Sybil Blakely. Vincent Beede wrote that Betsy was of Welsh and Puritan blood:

In her truly exalted nature the poetic mysticism of the Welsh that never found its way to paper was happily blended with the strong moral fibre of the Puritan. These qualities has Miss Lathbury; these, too, have her verses and her pictures.¹

Betsy was about twenty-one when she came to Manchester in 1833, and she and John must have married shortly thereafter—the 1840 census indicating a son and a daughter between the ages of five and ten. The son died in infancy. The daughter, Sarah Jeannette, was born March 5, 1835. John was naturalized on August 22, 1840. Mary was born August 10, 1841; a son, Albert Augustus, on January 24, 1849; a daughter, Lucy Imogene, about 1851; and a son, Clarence, on January 21, 1854.

John Lathbury became a local preacher in the Methodist Church and is remembered as a preacher of exceptional ability and power.

A picture of Mary Lathbury, as a young girl, appears in the volume of her poems (see cover) and, at first glance she does not seem particularly attractive. Her hair, drawn tightly back from a slightly off-center part, looks black, but was, in reality, a golden wheat shade of fine texture. Her unusually cupid-bowed lips surmount a firm chin—and the steadfast eyes match the firm chin. Yet, the more one considers her, the more one catches a hint of the gracious person she became.

She attended the small, one-room school in the center of the village, but her nephew reports she was less interested in her books than in her grandfather's old paint box. She was more fascinated by the quaint old marginal-illustrated volume of Milton, and the grotesque copper-plate etchings of a large eighteenth century prayer book, than she was by arithmetic. In her classes she was considered a "backward child."

Backward in the multiplication table, forward and upward in the love of birds, and bees, and woodland, and the faces of children. In her transition from childhood to young woman her ripening outlook led her to spend feverish hours in versemaking, story-writing, and "thumbnail" sketching, on stray scraps of paper and the convenient blank pages of spellers . . . the greater part of her efforts . . . were swallowed up by the fire and the waste basket.¹

Her teacher was Cynthia Brewster whom the latter's grandson, Dr. Detlev Bronk, President of Rockefeller Institute, calls "one of the

early women educators in this country . . . a woman of great strength of character and a dominant personality." She was also a woman of real concern for the lives—and souls—of her pupils. With no thought of separation of church and state, nor of the need of "released time," she talked and taught religion to her scholars, oftentimes conducting prayer meetings until the oncoming evening darkened the school room. It was in one such prayer meeting, when she was about twelve, that Mary was converted. Perhaps, as she opened her eyes, she caught a glimpse of her own pictures and verses for, in later years she reported to Frances Willard that something seemed to say to her:

Remember, my child, that you have a gift of weaving fancies into verse, and a gift with the pencil of producing visions that come to your heart; consecrate these to me as thoroughly and as definitely as you do your inmost spirit.⁵

This Mary Lathbury did. How excited she must have been as she ran the long half-mile to her home in the dusk! Did her father come seeking her, and did she pour out her experience to him as they went along? We'll never know. We do know that he had a deep distrust of art as a vocation. This Mary had to overcome, along with ever-present financial difficulties, before she could enter a School of Design in Worcester, Massachusetts, at the age of eighteen. This school was established in the 1850's by Imogene Robinson of Attleboro and Elizabeth Gardner, of Exeter, New Hampshire,—the latter a brilliant linguist and figure painter, and the second wife of the French painter, William Bouguereau.

In 1861 Miss Lathbury began a long period of teaching in the seminaries which exercised such profound influence in those days. At Newbury (Vermont) Seminary she is listed as the teacher of "French and Ornamentals." Newbury—from which sprang both the present Boston University School of Theology and Vermont Junior College—must have provided a welcome environment for this preacher's daughter from Manchester. Dr. Eldon H. Martin, author of the recent book, *Vermont College: A Famous Old School*, informed the writer that the average age of students in 1858 was twenty-two years. Interest in religion was high and at one time professions of conversion averaged seventy-five a year, while in 1858 alone, thirty-four students were licensed to preach. A former student recalling those "inspiring, soul-developing, heart-enriching, mind-culturing days" mentioned Miss Lathbury among other faculty and wrote:

No teachers were truer, no students more congenial, no atmosphere more inspirational, no location more inviting. (p. 82)

The following year Miss Lathbury transferred to Fort Edward (New York) Institute. The head of the school was Dr. Joseph King, former head of Newbury, and a fine educator. When this school opened on Dec. 7, 1854, for the first term of fourteen weeks, 520 students were registered, from twenty-six different states and nationalities. In his semi-centennial sermon before the New York East Conference in 1929, Mary's brother, Albert, gave additional insight into her blossoming spirit:

In the fall of 1866 I was a student in the Collegiate Institute at Fort Edward, New York. My sister, Mary A. Lathbury, was a member of the faculty—a teacher of French and Fine Arts. She was a woman of deep spirituality and opened the way for me to attend that celebrated school, by giving her entire income for nearly two years to pay my expenses. I was then seventeen years old. I had no purpose in life and did not want to be a Christian, yet I knew that my sister was praying for me.

I said to her one day, "How can you afford to give so much for my education?" She looked at me earnestly and said, "Because I love you better than I love myself."

In 1867-68 she joined the faculty of Drew Ladies' Seminary at Carmel, New York, where the principal was Dr. George Crosby Smith who had been Associate Principal at Newbury in 1861. Miss Willard calls this Mary's "home-school" where she spent six years "doing faithful work and growing in literary and artistic knowledge."

In 1868 the General Conference of the Methodist Church had elected Rev. John H. Vincent as editor of *The Sunday-School Journal*, Corresponding Secretary of the Sunday-School Union, and Superintendent of the Department of Sunday-School Instruction, with headquarters in New York. How he learned of Miss Lathbury is not known, but in 1874 he invited her to serve as assistant editor for the rapidly expanding publications—*Sunday School Advocate*, *Classmate*, and *Picture Lesson Paper*. In the November 28, 1874, issue of the *Advocate* Miss Lathbury's name is first listed, together with her by-line, "Aunt May." She had been, and was, a contributor to *St. Nicholas*, *Harper's Young People*, and *Wide Awake*, and, with the publication of her first book, *Fleda and the Voice*, in 1878, she severed full connection with the publishing house to devote herself to varied interests. Her water colors were exhibited at the Academy of Design, and lithographers produced much of her color work for framing all over the country. In her books she was her own illustrator. Her second book, *Out of Darkness Into Light*, with black and white illustrations,

consisted of a series of poems depicting the life of a young man from boyhood, through temptations, to eventual triumph. This so impressed Dr. Aloys Bidez, a Belgian nobleman then teaching in America, that he composed a monody with orchestra—"a work of genius, but too highly elaborated to be useful!" (Has anybody seen a copy?)

Miss Lathbury's connection with Chautauqua began in 1875,¹ the second session of the now famous Chautauqua Institution. From 1875 to 1886 she attended each session, proving herself of great assistance to Mr. Vincent not only in the spiritual development of the movement, but also as a blackboard artist in the normal classes. At her return in August, 1899, she was given a royal welcome and honored by the "blooming of the white lilies" on Old First Night, when a new poem of hers was read.

All of her hymns which have been set to music were written out of her Chautauqua experience. The first, a hymn of seven stanzas, for the 1875 session, was printed on the folder for that year. Set to the tune MENDON, it was called "A Hymn of Greeting." Because it was her first—and good—it deserves quoting. Stanza 1 follows:

1. The flush of morn—the setting suns
Have told their glories o'er and o'er;
One rounded year, since, heart to heart,
We stood with Jesus by the door.

The year 1875 also saw the special hymn, "A Song of Welcome," written for the visit of President Grant to Chautauqua, and set to P. P. Bliss' popular air, "Hold the Fort."

1876 was the Centennial Year of our nation, and Miss Lathbury's hymn, "Arise and Shine," beginning:

- Lift up, lift up thy voice with singing,
Dear land, with strength lift up thy voice!

was considered one of her most beautiful hymns. (Hymnologists frequently speak of this as though it celebrated the centennial of Chautauqua!)

At Mr. Vincent's request a group of seven songs was written in 1877, including the two best-known hymns, "Day is dying in the west" and "Break thou the bread of life." Too familiar to need quoting, a word or two about them is in order. They are known the world over. When Dr. Bailey wrote his *Gospel in Hymns*, they were in seven of the ten hymnals surveyed. In Japan the "Vesper Hymn" was first sung in 1893 by a group of missionaries and their friends at their camp on the slope of Mt. Hiei-Zan. Professor Ichiro Suzuki, author of

two articles on the new Japanese hymnal, in *Music Ministry*, (August, September, 1962) replied to this author's inquiry that these two hymns are widely used and most popular and are included in the new hymnal. In our own land the new *Pilgrim Hymnal* (1958) the Presbyterian *Hymnbook* (1955), also the Lutheran *Service Book and Hymnal* (1958), still include Miss Lathbury's work, while in England the *Methodist Hymn Book* (1933) has both hymns; *Congregational Praise* and *Church Hymnary* have "Break thou the bread of life."

The "Vesper Hymn" originally contained only two stanzas and refrain. Several years later, at the urging of friends, two further stanzas were added, now appearing in few hymnals. The tune CHAUTAUQUA OR EVENING PRAISE was composed by William F. Sherwin, who did so many of the settings for Miss Lathbury's poems. Dr. Ninde calls this a "matchless melody." Dr. Henry Wilder Foote comments:

That is not, however, the judgment of the trained musician, or of any others who judge a tune by any other standard than its power to sway the emotions of a throng, for the swinging waltz rhythm seems peculiarly inappropriate to the solemnity of the words.⁷

He concedes that it is probably the best-known hymn tune written since TOPLADY. Dr. Bailey says it is not a dance rhythm, but a lullaby rhythm. "It rocks the soul into a mystic state where man, nature, and God blend in quiet communion."

The other hymn, "Break thou the bread of life," also with a tune by Sherwin, BREAD OF LIFE, appears only in the two stanza version, even in the Chautauqua song books, and the collection of Miss Lathbury's poems. The other two stanzas are given below:

3. Thou art the bread of life, O Lord, to me,
Thy holy Word the truth that saveth me;
Give me to eat and live with Thee alone;
Teach me to love Thy truth, for Thou art love.
4. O send Thy Spirit, Lord, now unto me;
That He may touch my eyes, and make me see.
Show me the truth concealed within Thy Word,
And in Thy Book revealed I see the Lord.

While the hymn is frequently used at Communion Services, such was not its intention. It was written as a "study hymn" for the use of the normal class—the center of the early Chautauqua Assemblies.

Here we come to the most widely publicized error in connection with these two hymns: that they were written for the celebrated Chautauqua Literary and Scientific Circles. Even Dr. Bailey perpetuates this error. A simple comparison of dates shows the truth.

The hymns were written in 1877—and early editions carry John H. Vincent's copyright of that date. The idea for the C.L.S.C. was not propounded by Mr. Vincent until the Assembly of 1878. The C.L.S.C. later used the hymns, publishing them in their hymnals, but they were written for the Assembly itself. Now an integral part of the lovely vesper service, they find a lasting place in the heart of each worshiper.

New hymns followed, almost for each season, and in 1881 Miss Lathbury wrote "The Nameless Fold," set to a tune by Rev. Robert Lowry, but, like most of the tunes for her lesser-known hymns, without a tune name. This hymn makes a real contribution to the ecumenical movement at a time when, by and large, denominational rivalry was at its height. But the Chautauqua movement and the ideals of its leader provided good soil in which Miss Lathbury's own deepening spiritual awareness could grow. Certainly the hymn's emphasis on Christian love as the basis for the new church, and the measure of its success, is at the heart of any effective effort in this direction. Dr. Ninde calls the hymn "a beautiful prayer for that spirit of Christian unity for which Chautauqua has stood through all the years."

1. O Shepherd of the Nameless Fold,
The blessed Church to be,
Our hearts with love and longing turn
To find their rest in thee;
"Thy kingdom come," its heavenly walls
Unseen around us rise,
And deep in loving human hearts
Its broad foundation lies.
2. From out our low, unloving state,
Our centuries of strife;
Thy hand, O Shepherd of the Flock,
Is lifting into life;
From all our old divided ways
And fruitless fields, we turn
To Thy dear feet, the simple way
Of Christian love to learn.
3. O holy kingdom, happy fold,
O blessed Church to be,
Our hearts in love and worship turn
To find themselves in thee!
Thy bounds are known to God alone,
For they are set above;
The length, the breadth, the height are one,
And measured by His love.

In 1888 the General Conference elected John H. Vincent as bishop, with headquarters in Buffalo. This was near enough to Chautauqua to permit his continued interest and effort in its behalf, in spite of his greatly increased duties. In 1894, at his request, Miss Lathbury wrote eleven songs for a collection called *The New Era of Song*, compiled by Prof. I. V. Flagler, organist at Chautauqua, including "A Hymn of Life," with tune by Mr. Flagler.

1. Lord of all life, the near, the far;
From the low glow-worm to the star;
Within Thy works Thyself we see,
And with all angels worship Thee.
2. In age-abiding rocks that bear
An elder scripture written there;
In the red hearth-glow, and the flame
Of countless suns we read Thy name.
3. The crystal and the daisy grow
From heavenly types the angels know;
And every weed and common clod
Is crowded with the thoughts of God.
4. O heavenly Teacher! Saviour dear!
To thought so far, to love so near!
Tho' lost in Thy immensity,
Our hearts have found a home in Thee.²

Here is Miss Lathbury's deep spiritual insight—her constant awareness of nature as a manifestation of its creator, her sense of the "spiritual truth symbolized in all that is written there."² Here, too, is the appreciation of the close relationship between religion and science that was part of Bishop Vincent's goal for Chautauqua. Furthermore, Miss Lathbury had by now followed her brother, Clarence, into the liberal atmosphere of the Swedenborgian faith—joining the New Church in Orange, N. J., in 1895.

In this same group of final hymns for Chautauqua is one for which Miss Lathbury composed the melody—"A Cradle Song of the Soul," harmonized by Mr. Seward. It is not great music, yet its haunting, abiding quality increasingly endears itself to the singer.

In the meantime other books of poetry and illustration had been published. One of her poems, "Song of Hope," won a \$1,000 prize.

Illness finally reached out its hand, and for the last few years of her life little work was possible. Arteriosclerosis was present for four years, and she died of apoplexy October 20, 1913. Her body was laid

to rest in Rosedale Cemetery and, in May of 1962, when one of the local churches followed its tradition of placing a Christian flag on each minister's grave in the cemetery, a flag was also placed on that of Mary Artemisia Lathbury.

In 1912, when Bishop Vincent was celebrating his 80th birthday, Miss Lathbury copied the final stanza of her famous hymn and sent it to him as her greeting. Probably no finer ending for this article could be found:

When forever from our sight
Pass the stars—the day—the night—
Lord of Angels, on our eyes
Let Eternal Morning rise,
And shadows end.

We can be sure this happened for Mary Lathbury—and can happen for us.

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The Gymanfa Ganu in America

FRANK C. ISAACS

IT IS NOT GENERALLY KNOWN that part singing had its origin and early development among the Cymry, or as the English called them, the Welsh. A famous historian, Giraldus Cambrensis, writing in the twelfth century, speaks of their skill in vocal music which was not sung in unison as did the inhabitants of other countries, but in different parts. This skill and custom, developed through the ages, finds its expression today in the Gymanfa Ganu (pronounced: *Ga mon' va Gon' ee*) which means assembly or festival of sacred song.

This institution, in its present form less than a century old, is expressive of the soul of the Welsh, since it gives a outlet for their deep and fervent religious feelings through the medium they love the best, the music of human voices blended in harmony. It is devoted to four-part singing of hymns and anthems. This characteristic is one which sets the Gymanfa Ganu apart from what is commonly termed a Hymn Festival or Hymn Sing. The other important difference being that at a Gymanfa Ganu the hymns are traditionally sung in Welsh to Welsh tunes of unknown authorship or tunes composed by Welshmen. Of course, with the Americanization of all national groups, there has been a rapid decline in the use of national languages. This holds true for the Welsh language and is proved by the fact that, whereas at the turn of the century there were in the United States over five hundred churches which held services in Welsh, there are today only four. This is but to say that the Welsh hymns have had to be translated into English. The Gymanfa Ganu today, then, is sung almost exclusively in English.

The beginnings of the Gymanfa Ganu were humble; it began in the little chapels and churches which dot the hills and valleys of Wales. After the religious service was over the congregation would remain for an hour of song. Unaccompanied by any instrument—for the Puritan spirit was never stronger in New England than in old Wales—led by a leader who sounded the pitch, the congregation would be drilled for the forthcoming Gymanfa. For months a few selected hymns and an anthem or two would be rehearsed; then in a

The Reverend Frank C. Isaacs (B.D., Chicago Theological Seminary, 1959) is Pastor of the Congregational Church of Gomer, Ohio, formerly the Welsh Congregational Church. A majority of its members today are of Welsh descent.

common meeting place congregations of one neighborhood or denomination would unitedly render the selections so prepared, under a conductor specially qualified and chosen.¹

This would still be an accurate description of the present day Gymanfa Ganu as sponsored by a local church or Welsh society except for the fact that organ and piano accompaniment have become respectable. However, according to the mind of a Gymanfa Ganu leader, some singing at a Gymanfa Ganu might be unaccompanied.

In addition to these local Gymanfas (which often attract people from distant places) there are state, regional, and national associations of Gymanfa Ganus. Above the local level the Gymanfas are incorporated organizations with officers, budgets, and so forth. The national body is named: "The National Gymanfa Ganu Association of the United States and Canada." With the exception of the World War II years, this organization has met every year since 1929 during the Labor Day weekend in the major cities of the United States and Canada.

On the inside cover page of the program booklet for the 1958 National Gymanfa Ganu held at Milwaukee, Wisconsin, George D. Rees of Chicago, Illinois, wrote a brief history of the National Gymanfa Ganu Association. He explained that

during the summer of 1929 the then president and secretary, respectively, of the St. David's Society (St. David the patron saint of predominantly Protestant Wales, has many local Welsh organizations named after him) of Youngstown, Ohio, W. E. Lewis and David J. Lewis, conceived the idea of an over-Sunday excursion to Niagara Falls and a Gymanfa Ganu as a feature of the Society's activities. Came the day when some 1,400 from the Western Reserve and about 1,000 others from scattered points gathered on Goat Island, Niagara Falls, and raised their voices in songs of praise. This was the beginning of the National Gymanfa Ganu Association.

The purpose of this National Association as stated in its bylaws is "to promote Welsh Hymnology and aim for its enhancement in both conception and rendition, thereby preserving a befitting characteristic of the Welsh American and the Welsh Canadian people."

One of the most important ways the National Association has furthered the cause of Welsh hymn singing is through the publishing of a song book to be used at the gatherings of the National Gymanfa Ganu as well as at sessions of the smaller local Gymanfa Ganus. Although the hymns in this song book have served to standardize the hymn singing at all Welsh song festivals, there is always the possi-

bility that a director or a music committee in charge of planning a Gymanfa Ganu will select Welsh hymns which are not in this "official" song book but in a hymnbook of some local church.

This song book which is published by the National Association has been revised from time to time, the present book being compiled and published in the early 1950's and entitled *Favorite Welsh and English Hymns and Melodies*. In order not to be misled, the word "English" in the title does not refer to English hymn tunes but English translations of the Welsh words. However, there are some instances where the English words to a tune are much more than just a translation.

It would seem better not to call this publication a hymnbook for two reasons: 1) It is a *collection* of the classic Welsh hymns and hymn tunes to which have been added hymns attractive to the spirit of youth and a few seasonal hymns. The hymns are found in no particular order such as Adoration and Praise, God the Creator, Christ's Birth, Passion and Resurrection, and others. 2) Most important, there has been added to the end of the book some of the charming old folk songs of the Welsh people for use on informal, social occasions. "These melodies," according to the Preface of the book, "deserve to be better known and to be made available not only for enjoyment but for the preservation of the lighter side of the culture of Wales."

Although these folk melodies would not be sung at a local Gymanfa Ganu, they would be sung the night before the singing of the sacred hymns at a national Gymanfa Ganu. This night is called *Nosen Lawen* by the Welsh and it means "Happy Evening." It is characterized by group singing of these folk melodies and special numbers of the folk variety. This *Nosen Lawen* is the Welsh *Mardi Gras* whose gaiety and lightheartedness quickly vanish with the beginning of the hymn singing sessions.

An examination of denominational hymnbooks published in the last ten years will reveal the wide use made of traditional tunes from various countries. This is especially true in the case of Wales. In the 1931 edition of the *Pilgrim Hymnal*, the denominational hymnbook for the Congregational Christian churches, there are included only six Welsh hymn tunes. However, there are fifteen tunes of Welsh origin in the 1958 edition of this hymnal. Some of these tunes have made their way into the hearts of many non-Welsh Protestant congregations. Tunes like ABERYSTWYTH, AR HYD Y NOS, BRYN CALFARIA, CWM RHONDDA, EBENEZER (sometimes called TON-Y-BOTEL), GWALCHMAI, HYFRYDOL, LLANFAIR, LLANGLOFFAN, MEIRIONYDD, RHOSYMEDRE, RHUDDLAN, and ST. DENIO belong to the church universal. Furthermore, the fact that these

hymn tunes are often used twice and sometimes three times in one hymnbook speaks well for their quality and versatility.

While the tunes have been shown a high degree of acceptance in present-day hymnals, the hymns themselves have not. This may be explained in part by the awkward relation of many of the English translations to the Welsh tunes. Another factor which may account for the unpopularity of these hymns is the central place the Welsh hymns give to the Atonement, often expressed in a manner not congenial to present-day theological thought. There are certainly exceptions to what has just been said. The hymn, "Guide me, O Thou great Jehovah," to the tune CWM RHONDDA is an example of a good translation wedded perfectly to a tune and thus coming intact into present-day hymnals.

On the other hand, some good Welsh hymns have been unhappily left behind while the tunes to which they were associated have gained widespread recognition. Even though "Once to every man and nation," sung to the tune EBENEZER, is a fine hymn, so is the hymn, "Send Thy Spirit, I beseech Thee." (*Favorite Welsh and English Hymns and Melodies*, No. 13)

EBENEZER (TON-Y-BOTEL)

Send Thy Spirit, I beseech Thee,
 Gracious Lord, send while I pray;
 Send the Comforter to teach me,
 Guide me, help me in Thy way.
 Sinful, wretched, I have wandered
 Far from Thee in darkest night;
 Precious time and talents squandered,—
 Lead, O lead me into light.
 Thou hast heard me; light is breaking,
 Light I never saw before;
 Now my soul, with joy awaking,
 Gropes in fearful gloom no more.
 O the bliss! my soul, declare it,
 Say what God has done for thee;
 Tell it out, let others share it—
 Christ's salvation, full and free.

There are many fine Welsh hymns and tunes which are virtually unknown to those who stand outside the tradition of the Gymanfa Ganu. They are far too numerous to discuss in an article such as this. However, let us mention two hymns only which have not found their way into the standard church hymnbooks although they prob-

ably deserve a place there. (*Favorite Welsh and English Hymns and Melodies*, Nos. 28, 72)

The first hymn, "Jesus, I live to Thee," to the tune, *PENPARK* by J. T. Rees, is a favorite with all Gymnafa Ganu participants. Its smooth and simple melodic line combined with the theme of eternal life for those who are deeply committed to Jesus Christ makes it an unforgettable hymn. In Welsh congregations this hymn is sometimes sung by a soloist or a choir during a funeral service.

PENPARK

Jesus, I live to Thee,
The Loveliest and Best;
My life in Thee, Thy life in me,
In Thy blest love I rest.

Jesus, I die to Thee
Whenever death shall come;
To die in Thee is life to me
In my eternal home.

Whether to live or die
I know not which is best;
To live in Thee is bliss to me,
To die is endless rest.

Living or dying, Lord,
I ask but to be Thine;
My life in Thee, Thy life in me,
Makes heaven forever mine!—*Henry Harbaugh*

The second hymn reflects an entirely different mood. It is a children's hymn with the 6/8 time signature giving it a lively, flowing line. The bright and cheerful quality of the tune, *DRING I FYNF* by Gwilym James, exquisitely complements the words. This hymn could easily be placed in the section of a hymnbook designated "Baptism" and could be used during the service of Infant Baptism or Infant Dedication. The first stanza and chorus follow:

DRING I FYNF

Jesus, Friend of children, wants to be our guide,
Always sheltered by Him, always by His side;
Happy are the children who have heard His call,
Here today He's calling, hear Him one and all.

Chorus:

Don't you hear Him calling, Come, come, come?
Won't you heed His calling, Come, come, come?
Don't you hear Him calling, Come, come, come?
Heed His calling, Come, come, come!—*John Hammond*

Let us return to the Gymanfa Ganu itself and describe what really happens at this event which has been called by some an inspirational, recreative, baptism of song. The director has the primary responsibility for communicating his interpretation of the hymns to the singers and the accompanists in order that they together may achieve the required results. If he has communicated to only a part of the assembled congregation, he has failed. For it is important to remember that a Gymanfa Ganu is a congregational concert and the director must do everything in his power to make full participation a reality.

The true "success" then of any Gymanfa Ganu is full participation accompanied by a quality of singing which the Welsh call *hwyl* (pronounced: *whoo' eel*). This little word means literally enthusiasm, but it connotes a great deal more. It means that a great power has been generated. It means that the individual singer is doing his utmost to give his best to the world and must keep his eyes fastened on the director. It means that by means of smooth volume of tone and intensity of spirit, something unforgettable is happening.

"The Gymanfa Ganu has been an incentive and an inspiration to the best talents among the Welsh composers, for to them there can be no greater glory or higher recognition than to have an accepted place in such an institution."² To the spirit of America little Wales has contributed much. The Gymanfa Ganu is not the least among these gifts.

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NOTES

1. Jenkins, David G., "The Gymanfa Ganu," p. 92. See above.
2. Jenkins (note 1), p. 92.

Our Cover Picture This photograph is used by courtesy of Miss Gladys Gray whose account of Mary Lathbury appears in this issue.

The author would greatly appreciate additional information about the Lathbury family, clues to location of correspondence to/from Miss Lathbury, and anecdotes of any particularly effective use of her hymns.

Familiar Hymns from the Hebrew and Their Translators

LUCIUS ROGERS SHERO

(This is Part III, the final installment of Dr. Shero's study of Familiar Hymns from the Hebrew, of which Part I appeared in The Hymn, April, 1962, and Part II, October, 1962. The hymns are numbered consecutively throughout the article.)

*18. "O Worship the King, all glorious above"

Based on Psalm 104. By Robert Grant (1779-1838). A very free paraphrase published in 1833; it was a rewriting of the metrical version of the psalm by William Kethe (see no. 14). Only the Lutheran book has all six stanzas of the hymn; the others have either four or five. The tune in some books is HANOVER, in others LYONS.

Grant, who in 1834 became Sir Robert Grant, had a distinguished legal and parliamentary career. He was born and died in India; at the time of his birth his father was a Director of the East India Company. He attended Magdalene College, Cambridge, of which he was later a Fellow. One of the notable acts of his career was initiating legislation in Parliament for abolition of the civil disabilities of Jews. He held the post of Judge-Advocate-General for two years and spent the last four years of his life as Governor of Bombay.

*19. "From all that dwell below the skies"

Psalm 117. By Isaac Watts (see no. 9). Another of Watts' "imitations," this time of the briefest of all the Psalms. Published in 1719. Some hymnals insert an anonymous stanza, or in the case of *The Methodist Hymnal* two stanzas, between the two of Watts' hymn; the Episcopal book, though not inserting anything, adds Thomas Ken's doxology (the *Doxology par excellence*) as a third stanza; The Evangelical and Reformed hymnal has only Watts' first stanza and one anonymous stanza. Tunes used are DUKE STREET, OLD HUNDREDTII, or (with added Alleluias) LASST UNS ERFREUEN.

*20. "Let us with a gladsome mind"

Selected verses of Psalm 136. By John Milton (see no. 11). Published in 1645 but written in 1623, when the poet was fifteen years old. A selection of stanzas, ranging in number from three to six in different hymnals, from the original twenty-four, plus in most hymnals a repetition of the first stanza at the end. The books are

divided between MONKLAND and INNOCENTS for this hymn, but the *Pilgrim Hymnal* also gives CHINESE HYMN as an alternative.

21. "Praise the Lord! Ye heavens adore him"

Based on Psalm 148. Anonymous. The two stanzas of this hymn (or the four when each is divided in two) were presumably written in England somewhere around the year 1800, for it is first found on a four-page sheet pasted at the end of some copies of a book first published in London in 1796, the *Psalms, Hymns, and Anthems of the Foundling Hospital*. A third stanza, introducing themes from later verses of the psalm, is added in some books; it was written by Edward Osler (1798-1863) and first published in 1836. Several different tunes are found in our hymnals.

Osler was educated for the medical profession and practised as a surgeon for a number of years in Swansea, Wales, and in the royal navy. He then settled in London for a few years as a writer. For more than twenty years before his death he lived in Cornwall as editor of the *Royal Cornwall Gazette*, also serving as a member of the staff of the Society for Promoting Christian Knowledge. He wrote on natural history as well as religion and was the author of fifteen paraphrases of psalms and of more than fifty hymns, a couple of which are in some of our American books.

Passages of the Old Testament outside the Book of Psalms have naturally been echoed in hymns, too. A considerable number of hymns based on or at least suggested by such passages could probably be identified. Two of these must not be overlooked here.

22. "O God of Bethel by whose hand"

Based on Genesis 28:20-22 (Jacob's vow). By Philip Doddridge (1702-1751). Written in 1736 and published in 1745. It has been considerably altered since then, especially by a Scottish minister named John Logan in the latter part of the eighteenth century. The fifth stanza is sometimes omitted. DUNDEE is the tune in some books but not all.

Doddridge, a native of London, was offered the opportunity of attending one of the universities, but he chose to prepare himself for the ministry at a Dissenting academy in Leicestershire. For over twenty years he was pastor of an Independent congregation in the city of Northampton, combining this position with the oversight of an academy in Market Harborough, a town more than fifteen miles distant. He was one of the notable Nonconformist leaders of his day and was honored by the University of Aberdeen with the degree of

Doctor of Divinity. He attracted much attention by his preaching and wrote a number of theological works, the most widely known of them being *The Rise and Progress of Religion in the Soul*, which was often reprinted and was also translated into several foreign languages. His hymns, posthumously published, were mostly based on specific texts from Holy Scripture. He died in Lisbon, where he had gone in the hope of recovering his health.

*23. "Glorious things of thee are spoken"

Based on Isaiah 33:20, 21 (but with numerous echoes of other biblical passages, e.g. in the first stanza Psalm 87:1, 2, 5). By John Newton (1725-1807). Published in 1779. There were five stanzas in the hymn, of which only three are retained in most of our books, though *The Hymnal 1940* adds to these the original fourth stanza and the Lutheran book the original fifth.

Newton, who was born and died in London, was the son of a shipmaster. He went to sea at the age of eleven and for nearly twenty years thereafter led an adventurous and violent life, ending up as master of a slave-ship, though in later years he was zealous in his denunciation of the slave trade. His thoughts were directed toward religion by his future wife and by reading Thomas à Kempis' *Imitation of Christ*, and he went to Liverpool for five years as a tide surveyor. While there he came under the influence of George Whitefield and the Wesley brothers and took up the study of Hebrew and Greek. After his ordination in 1764, when he was nearly forty years of age, he became curate of Olney in Buckinghamshire for fifteen years or so and then rector of a London parish for the remainder of his long life. He died at the age of eighty-two, having in his later years been a leader of the Evangelical movement in the Church of England. The degree of Doctor of Divinity was conferred on him by what is now Princeton University but was then still the College of New Jersey. During his time at Olney he became a close friend of the poet William Cowper and together they brought out *Olney Hymns*, to which Cowper contributed sixty-eight hymns and Newton two hundred and eighty. (See "The Olney Hymns," by John H. Johansen. *Paper XX*, Hymn Society of America)

From post-Biblical Hebrew there is a notable hymn that appears in one or two forms in almost all our hymnals.

*24. "The God of Abraham praise"

The *Yigdal*. Most books have part of a rather free translation by Max Landsberg (1845-1928) and N. M. Mann (1836-1926); a couple

have part of a much freer paraphrase by Thomas Olivers (1725-1799); the Episcopal book has both. The Olivers paraphrase was published about 1770, the Landsberg-Mann translation in 1885. For the opening line of the latter, "Praise to the living God!", Olivers' phrase "The God of Abraham praise" is usually substituted. Olivers' rendering was twelve stanzas long, out of which the Episcopal book has retained five and the Lutheran eight. Of the five stanzas of the later rendering the Episcopal book omits the fourth, but the majority have only three stanzas (1, 3, and 5). The well-known tune LEONI got its name from the singer, Meyer Lyon, whom Olivers heard at a synagogue in London at the time he was inspired to write his hymn and who gave him a suitable Jewish melody that he developed into a musical setting for the hymn.

Rabbi Moses ben Maimon, commonly known as Maimonides, the twelfth century Spanish physician who was the most important figure in medieval Jewish philosophy and scholarship, formulated the fundamental doctrines of Jewish belief in a statement containing thirteen articles. At a somewhat later date a noble and stirring metrical arrangement of this declaration of faith was made; just when and by whom this was done is disputed. It is known as the *Yigdal* and is still in regular use in Jewish worship. It is always sung at the beginning of the daily morning prayers in the synagogue and often at the conclusion of the service on the eve of the Sabbath. It is also used at all important festivals. It is sometimes sung antiphonally by the cantor and the congregation, sometimes by everybody from beginning to end.

Olivers, a Welshman by birth who learned the trade of shoemaker, became, after his conversion from a dissolute life by George Whitefield, one of John Wesley's itinerant preachers, covering great distances and visiting many parts of the British Isles in the course of twenty-two years. He later spent several years doing editorial work for a Methodist periodical, a task for which he was ill fitted. He died at an advanced age in London.

Dr. Landsberg, a Jewish rabbi, was born and educated in Germany and taught in a Jewish seminary in Hannover for five years; he came to the United States in 1871 and spent most of the remainder of his life in Rochester, New York, where he was greatly respected both for his scholarship and for his energetic leadership in charitable enterprises and community concerns. The Reverend Newton M. Mann, a Unitarian clergyman, was the pastor of churches in Wisconsin, New York (Troy and Rochester), and Nebraska. The two men collaborated closely in their translation of the *Yigdal*.

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(Continued from the January issue of THE HYMN)

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Hymn Tune Notes

DAVID HUGH JONES

What can we do, and where do we start? In preparing this paper I have read many rules or suggestions for writing a good hymn tune. Most of them, I would reject. As part of a manual of instruction for a student learning to write his first hymn tune they may have some value. As a guide for a really creative composer they are woefully inadequate. Let's take it for granted that the composer should know well what has been created. Also let's assume that he should be well trained and should have talent. Beyond that, let's tell him to jump into deep waters and swim alone. His work may be rejected by hymnbook committees and editors. If so, he will be joining a vast company.

Here, it seems to me, is where an independent group such as The Hymn Society can be most effective. We don't have to please anyone and we don't expect to make a profit. If we go against tradition we are bound to lose friends, but we shall make a few new ones, and there is a bare chance that we may sing unto the Lord a new song—not altogether worthy, to be sure, but possibly pleasing to His ears.

All of this prompts me to pose a few questions and try to answer them. This method might stimulate argument if it does not edify.

1. Can anyone create a unique, interesting and acceptable hymn tune from the twelve half steps in our tonal system?

A. Yes, but it is difficult to do so.

2. Who is most apt to be able to do it?

A. A well disciplined musician who is excited by the project.

3. Could there be an exception to this?

A. Anything is possible.

4. Who can best judge a new tune?

A. A well trained but unprejudiced musician.

I once asked the editor of one of New York's best known publishing houses how he could pick a winner from the thousands of manuscripts he received each year. He replied, "I wish I knew how. If I did, I would be a millionaire."

5. How can The Hymn Society help to promote the composition of hymn tunes?

A. By acting as recipient, judge and repository of tunes. Those judged worthy should be kept in a permanent file.

6. How could such a file be used?

A. As a source book for hymnbook editors.

7. What, to date, has been done regarding hymn tunes by The Hymn Society?

A. Not as much as some would like.

8. What does The Hymn Society propose to do this year?

- A.* It intends to strive to stimulate greater activity in hymn tune composition among our better composers.
9. Where should a composer begin?
- A.* Be alert to discover new texts suitable for hymns, and be eager to create new tunes for such texts. If a favorite hymn seems in your judgment to have a poor tune, try to make a better one.
10. Is it necessary or advisable to copyright a tune?
- A.* Some of us would be so happy to have a tune accepted that we would cheerfully make it free to the world. If the composer is concerned about the control of his work, by all means have it copyrighted.
11. How will the Hymn Tune Committee function?
- A.* Since time and money will not permit the members to meet in a group, each will be requested to study and evaluate new compositions independently. Only tunes deemed worthy by a majority will be retained in the permanent file.
12. Will any of the tunes be published?
- A.* We hope to publish new tunes in *THE HYMN*. If there is a demand for more copies, an effort will be made to supply them at a nominal cost.

Thus we begin. Let us emphasize that there is no very good reason for writing more tunes of the plainsong or Victorian variety. They have had and shall continue to have a place in our affections. Let's use them, but at the same time create our own new songs expressive of the religious faith of our generation.

"O sing unto the Lord a new song; sing unto the Lord, all the earth."

TO LUTHER DOTTERER REED (*Continued from Page 34*)

Dr. Reed gathers together the "threads of history" in all of his writing, but always he relates it to the present and looks expectantly to the future.

Dr. Reed's one hymn included in the *Service Book and Hymnal* is a prayer for our own time. He is author of the words and also composer of the melody which was arranged by Leland B. Sateren.

O God of wondrous grace and glory,
Whose law is love, Whose love is life;
We worship thee, we bow before thee
In days of calm, in hours of strife.
In thee we trust; bless thou our land;
Our times are in thy hand.

(Quoted by permission of Commission on the
Liturgy and Hymnal)

REVIEWS

Famous Hymns and Their Writers,
Michael Daves. Fleming H. Revell
Co., 1962.

A simple, clear division of hymns makes this book easy to use for study and in private devotion. There are ten "Hymns of Praise," seventeen "Hymns of Salvation," eleven "Hymns of Dedication," five "Hymns of Social and World Service," and six "Hymns of The Living Church." It is good to have a young minister so deeply interested in such hymns and there is something for every hymn-lover's taste in the forty-nine hymns chosen.

The stories are told in a succinct manner and portray the skeletal facts in a living, imaginative style. At a few points this colorful style betrays the author; for example, one is surprised to find a Methodist student of Wesley's hymns quoting the old chestnut about the little bird and the pursuing hawk, with the bird flying into the arms of Charles Wesley as he sat at his desk. Result: "Jesus, lover of my soul, Let me to thy bosom fly!" Mr. Davis had better study his historical source materials, for he has the dying Charles Wesley singing Watts' "I'll praise my Maker while I've breath." It was John Wesley who sang it on his death bed, for it was his favorite Psalm tune. Allowing for such errors and exaggerations, the author's "attempt to tell something of the hymn writer's life and of the circumstances surrounding the writing of his best hymn" (*Preface*, p. 7) comes off well, and this is a good book for those who want to use it as resource material for group meet-

ings and in interpreting a Hymn of the Month program.

—ALFRED B. HAAS

The Organist and Hymn Playing,
by Austin C. Lovelace. Abingdon
Press, Nashville, Tenn., 71 pp.,
\$1.25.

Because a cavalier attitude toward hymn playing is all too prevalent among competent organists, it is especially heartening to find a small volume devoted to the subject which proceeds on the assumption that hymn playing is an "awesome" responsibility and should be a primary concern of all church organists, regardless of their proficiency as recitalists. Under seven headings—"Pedaling," "Articulation and Touch," "Introducing the Hymn," "Tempos," "Hymn Forms," "Registration," and "Variety in Hymn Playing and Singing"—Dr. Lovelace outlines basic principles and rules for hymn playing, being careful never to become dogmatic, and always stressing the modifications which must be made to suit an individual organist's particular situation. Thus in the sections on "Articulation and Touch," "Tempos" and "Registration," emphasis is laid on how differences in church acoustics and congregations will affect an organist's approach to hymn playing. Dr. Lovelace is wise both in stressing sure pedaling as a first step toward good hymn playing, and in prefacing the section on "Variety in Hymn Playing and Singing" with Carl Halter's warning on the overuse of gimmicks. The discussion of what constitutes a good tune is provocative, and the suggestions on what to do about ritards, holds,

Amens, and all the rest, helpful. Perhaps his counsel that a hymn player must study and think is the most valuable advice in the volume; and all organists would do well to postpone the Finale from the Vienne First another week and "read, mark, learn and inwardly digest" this slim volume before next Sunday's services.

—ROBERT N. ROTH

The Story of the Church's Song,
Millar Patrick, edited and revised
by James R. Sydnor. Richmond,
John Knox Press, 1962. \$5.75.

A valuable addition to the increasing literature on Christian hymnody is to be found in James Rawlings Sydnor's revision of *The Story of the Church's Song* by Millar Patrick. First published in 1927, this concise study into the history of hymnody is enhanced by its new format and the helpful material introduced by Dr. Sydnor.

How does this edition differ from the preceding one? Essentially Dr. Patrick's engaging style of writing and original content have been left undisturbed. His text has been enlivened by a number of footnotes which direct the interested student to specialized studies on various phases of the subject. The illustrative hymns have not only been enlarged and listed by title, but they are related by hymn numbers to three contemporary American hymnals: the *Hymnal 1940* (Episcopal), the *Hymnbook* (Presbyterian), and *Christian Hymns* (National Council of Churches—interdenominational). Dr. Sydnor, a well known hymnologist in his own right and a vice-

president of The Hymn Society, has included an appendix entitled "American Hymnody 1927-61." This chapter is a brief resumé of twentieth century hymnological activity in America and presents statistical data on the hymns included in recent hymnals. The reader will also find the classified bibliography to the new edition and the index of hymn titles helpful.

Following the chapter on the hymns of the British Calvinists the narrative is weakened by Dr. Patrick's somewhat confusing treatment of the Romantic Revival and the Oxford Movement of the nineteenth century. For instance, the work of the Latinists—Williams, Chandler, Mant, Caswall, Neale and others—are considered in the chapter on the Romantic Revival rather than in the following chapter on the Oxford Movement. It is true that this important development owed part of its stimulus to the ideas of the romanticists Scott, Coleridge, and Wordsworth, and it is conceivable that the two periods may be dealt with as a progressive unit. However, the chronology of events needs to be placed in proper perspective.

The opening section of the chapter, "Some Distinctive Notes on Twentieth-Century Hymnody," is concerned with the hymns of H. F. Lyte, John Ellerton, and Godfrey Thring—all nineteenth century personalities. The casual student is confused by their inclusion at this point of the text. One wishes that the area of the twentieth century contribution were more comprehensive. Nevertheless the total effect of the book is one which reflects scholarship

coupled to warmth and enthusiasm.

—MORGAN F. SIMMONS

Cantico Nuevo, Himnario Evangelico. Methopress Editorial y Grafica, Buenos Aires, Argentina, 1962, 558 p.

The attractive cloth-bound book looks as if it might contain not more than 250 hymns with music; but, because of the thin paper used, it has 475 hymns, doxologies, etc., plus 47 responsive Scripture readings. The print on the other side of the page shows through the paper very little, so that the main difficulty with the Bible paper is that of the pages sticking together. Since in Latin America it is quite common for church-goers to carry their own hymnals along with their Bibles, the thinner book is a definite advantage. But a bolder type for the words would have made the book more useful for places where lighting is not always adequate and where people who need glasses often are without them.

The indices include metrical, tune, authors and translators, composers, and first lines of hymns. There are also four columns of an analytical index, aside from the division of the book itself into general sections as follows: God, the Church, Christian Life, Christian Hope, Special Occasions, Doxologies and Chants, Children's Hymns, and Canticles, with the appropriate sub-divisions.

The book was prepared by an official committee of representatives of the Disciples of Christ, Mennonites, Methodists and Waldensians in the River Plate area of South America. When they began to work, they in-

tended to revise the *Himnario Evangelico*, printed in Buenos Aires in 1943, but it soon became apparent that a more extensive change should be made. However, that book served as a principal source, although other hymnals in Spanish were consulted, as well as sources in Europe (especially Great Britain, France, Switzerland and Germany) and the United States. There are more than twenty original hymns in this book that had not been previously published.

Cantico Nuevo (meaning "new song") is a hymnological delight. This is not surprising, considering that the president of the hymnal committee was Vera L. (Mrs. B.F.) Stockwell, for many years an enthusiastic member of The Hymn Society of America. In fact, although the reviewer had examined more than fifty Spanish evangelical hymnals, this book gave him the humiliating experience of finding a large selection of excellent hymns with which he was not familiar.

A large part of the missionary work in Spanish lands has been done by evangelical churches of the United States and Great Britain that have made extensive use of gospel songs. Naturally, their missionaries translated the songs they knew and loved. Many of these were gospel hymns and nearly all of them came from the United States or Great Britain. Some groups with European backgrounds, either indirectly like the Lutherans or Mennonites, or directly like the Waldensians, made hymnals (usually word editions only) with translations and tunes from German and French sources, but only slowly has their influence been felt in general

Spanish Protestant hymnody, except possibly the work of Fritz Fliedner in Spain. The 1943 *Himnario Evangelico*, presumably due to Waldensian interests, contained a portion from European sources. But in the present *Cantico Nuevo*, more than a fourth of the melodies are of Germanic origin and an eighth of the hymns. There are four hymns of Martin Luther and three of Benjamin Schmolck. Two samples are given from the Herrnhut hymns of the Moravians, like those that deeply moved John Wesley, and three translations from the 1566 *Kirchenge-sange* of the Bohemian Brethren. There is even one hymn by Von Zinzendorf himself, as well as other German authors.

In this book there is a healthy emphasis on Biblical songs. Some of these are familiar, such as a translation of Watts' paraphrase of Psalm 72, "Jesus shall reign"; another that is well-known to Spanish America is Thomas Westrup's "Dicha grande es la del hombre," based on Psalm 1. Some are new versions, although the Reformation Psalters are also well represented; these have often been neglected in other Spanish collections. Five of Clement Marot's metrical versions are used, as well as three of Theodore Beza's. There are fifteen of Bourgeois' melodies included, and three others from the Genevan Psalter of 1551 without indicating the composer's name. The Scotch Psalter of 1650 is also represented. The famous New Testament hymns, seldom used among Spanish evangelicals, *Magnificat*, *Benedictus*, and *Nunc Dimittis*, are included in the metrical patterns of the Swiss reformation.

Most Spanish evangelical hymnals have very few translations from the medieval period, if any at all. In this book, there are three from Bernard of Cluny; *Veni Emmanuel* is included, as are hymns of Francis of Assisi, Fortunatus, Ambrose, and that early Spanish hymn writer, Prudentius. It is good to see a metrical version of *Te Deum Laudamus*, which is much heard about in Latin America but is little known in any other than a Latin text. *Agnus Dei* and the *Gloria Patri* are also translated. John Mason Neale's English translations are the basis of fourteen hymns. From the Greek come the lyrics of Andrew of Crete, John of Damascus and Clement of Alexandria.

Among the interesting English language authors we note John Bunyan, John Milton, and the great missionary Adoniram Judson. Aside from the usual British and American authors (mostly the former), such modern writers as Harry Emerson Fosdick and Georgia Harkness are included and music by R. Vaughan Williams and Calvin W. Laufer.

Religious services in Latin America have centered largely in evangelism. This conquest of souls has been the task of the Church Militant, and especially so in lands where evangelicals have been only a small minority. Worship and contemplation have played lesser roles. Hymnody has reflected this emphasis. In *Cantico Nuevo*, however, stately, objective worship is uppermost, and evangelistic enthusiasm is of a more quiet nature. Explained otherwise, we might say that common Spanish hymnody has followed

Wesley's model of personal, experiential religion of the wonders of a Savior's love, while this hymnal maintains Watts' awe at the majesty of God and confidence in his goodness.

Due to the almost complete absence of gospel hymns and other subjective songs of testimony and exhortation, the presence of so previously unknown lyrics, the use of the music of the great masters and other stately tunes, most evangelicals in Spanish America would consider this book as "high brow"; and other religious groups outside the ones represented in the Committee and possibly one or two others, would not want to adopt it, even if they had no hymnal of their own. Nevertheless, it doubtless will be widely used as a source of special numbers for choirs, and future committees for hymnals will find *Cantico Nuevo* to be a treasure.

—H. CECIL MCCONNELL, TH.D.
Seminario Teológico Bautista
Santiago, Chile

ANNOUNCEMENT

The Annual Meeting of The Hymn Society will be held Saturday, May 11, 1963, at The First Presbyterian Church, Caldwell, New Jersey. The program is as follows:

- 10:30 Business Meeting
- 12:30 Buffet luncheon (\$1.75)
- 1:30 Paper, Dr. A. W. Binder,
"Jewish Hymnody in America"
- 3:00 Festival Act of Praise, in observance of hymnic anniversaries.

Hymn Reporter

Christian Hymns

One-hundred and eighteen of the greatest hymns of the Christian church—complete with musical scores, full texts, and notes on both words and music—are collected in *Christian Hymns* which will be published in paperbound format by Meridian Books on April 16. Compiled under the auspices of the Commission on Music of the Department of Worship and the Arts of the National Council of Churches, this hymnal has been edited by Luther Noss, Chairman of the Commission and Dean of the School of Music of Yale University.

The Dictionary of American Hymnology

The work has now progressed to the point that 530 various American hymnals have been indexed, and about 1,000 biographical essays in various stages of completeness added to the files. Thanks to the devoted labor of a skilled volunteer, the index cards have been arranged in alphabetical order by first-lines, and are now available for consultation. As yet, little more information can be supplied about the authors of these hymns than that given in the hymnals themselves, but we can at least give the location of nearly 100,000 first-lines. Do as much searching as possible before addressing a request to us. Such requests should be written on a sheet which can be annotated and returned, should be accompanied by a stamped, self-addressed envelope, and mailed to the undersigned at 3724 Van Ness Street, N.W., Washington 16, D. C.

—LEONARD ELLINWOOD, *Chairman*